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Sculpture Inspired by KĀLIDASĀ

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BY

C. SIVARAMAMURTI, M.A.,
Curator, Archaeological Section
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WITH A FOREWORD BY
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Illustrations by
C. SIVRAMAMURTI

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To

F. H. GRAVELY, Esq., D.SC., F.N.I., F.R.A.S.B.,
Superintendent, Government Museum, Madras (Retired), a great savant and true friend of Sanskrit Culture, this work is dedicated as a mark of respect by his devoted assistant

C. SIVARAMAMURTI

FOREWORD

I had the pleasure of listening to the discourse which forms the subject-matter of the present treatise. It was a revealing topic rare in its range of originality. Few students of Kalidasa or of Indian sculpture could have done better justice to the subject. The wide range of Kalidasa's aesthetic sense and attainments and his profound knowledge of human grace of form and adornment are well known. Scattered throughout his writings the student discovers a deep knowledge of music and of the exquisite beauty of Indian dances. In fact, Kalidasa's knowledge of feminine gracefulness of form and toilet is well known and must have formed a favourable subject of observation among his contemporaries. He lived in days when the popular fancy delighted to dwell on the lovely forms of Yakshas and Yakshinis and their entrancing lives in mystical snowy abodes, and gradually sculptors and painters delighted in putting in stone or on canvas Kalidasa's conceptions of human grace and attractiveness. In the Meghaduta, he reveals his profound knowledge of feminine toilet: buds, flowers, blossoms and tendrils—all have their place in feminine adornment—flowers for the braid, buds for curly ringlets, sportive lotuses for the hands to toy with, fragrant pollen for the face, delicate tendrils for the ear, nature's dyes for the feet and eyes. All these were known to Kalidasa equally well with other soft artifices that make feminine loveliness so superb in its composition. His poems gave expression to all the knowledge and feelings that were probably the common possession of the cultured men and women of his times and it is perhaps a more true theory to hold that the sculptures reproduced in the present treatise are only instances of an unintentional parallelism rather than that they represent a deliberate design to reproduce Kalidasa's ideas in rock or stone. It is undoubtedly true that these sculptures, whatever their true origin, have caught and perpetuated in a permanent and imperishable form what were only evanescent ideas at his time. The amorous poses of his Yakshinis would have been lost to the gaze of an admiring world so easily forgetful of its geniuses. The sculptures shown in the treatise have been selected with great care by the author and are typically expressive of Kalidasa's ideas—though perhaps not intended for that purpose. It denotes great research on the part of the author, both in the region of sculpture and poetry, to be able to make this critical selection and to identify with passages in Kalidasa's works. It indicates a range of research and scholarship rare in these utilitarian times. We must all feel grateful to the author for his wonderful production. Let us hope that the publication will evoke a new vista of scholarship and enquiry, so fruitful in its consequences on the present age of dead routine and uniformity.

ASHRAM,
WINTER ROAD
MALABAR HILL, BOMBAY
April 28, 1942

M. R. JAYAKAR

PREFACE

I consider it a delightful privilege to place before the public this beautiful booklet, by my friend and former pupil—Sri C. Sivaramamurti, on behalf of the Saṁskṛta Academy, Madras. This booklet contains the paper which Sri Sivaramamurti read on the Kālidāsa day (29th September, 1941), at Madras, before a distinguished audience, with the Rt. Hon'ble Mr. Jayakar in the Chair.

The subject of the discourse in this booklet is "*Sculpture inspired by Kālidāsa*". To Kālidāsa, the whole of creation is *art* and the *creator* is the *greatest of artists*. To him, the *Ardhaānrīśvara synthesis* symbolises the great synthesis of *charm* and *response*—the *artist* and the *art-critic-sculpture*, *painting*, *music*, *dance* and *such other arts* on the one hand and *poetry* on the other-*form* and *content*-all *speech* and all *thought*. Readers of Kālidāsa ought to be able to see that he had complete faith in this *great synthesis* and he *lived this* synthesis, through and through, in his life as *poet* and the *man*. Every endeavour to understand and appreciate Kālidāsa in this way is highly praise-worthy. A very successful endeavour in this direction has been made by Sri Sivaramamurti, in this booklet, in a manner which is quite worthy of him, as a talented *artist-scholar*. Sri Sivaramamurti's mind always dwells in the realm of art and revels in it. He is one of the

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exceptionally gifted Sanskrit scholars who could expound clearly and sweetly a theme of this kind. How well he has done his work, it is for *sahṛdayas* to judge. An eminent *sahṛdaya* adorning the world of politics, the Rt. Hon'ble Mr. Jayakar, has given high praise, quite deservedly, in his Foreword to Sri Sivaramamurti's artistic sense and work. To this emiment son of Bhāratavarṣa, the Saṁskṛta Academy tenders its greatful and respectful thanks for the Foreword he has furnished to Sri Sivaramamurti's booklet.

The sketches illustrating this booklet were all drawn by Sri Sivaramamurti himself, on the basis of several ancient sculptures specially selected by him. Some of the blocks for these sketches were lent by the editors of the Journal of Oriental Research, Madras and the Free Lance Writer in which the particular sketches were published to illustrate Sri Sivaramamurti's articles. The other blocks were all prepared by the Saṁskṛta Academy, Madras. The thanks of the Academy are due to the editors for their kindness in having lent the blocks of the sketches which appeared in their journals.

In the case of this publication also, as in the case of all the previous publications, the Saṁskṛta Academy feels particularly indebted to the Proprietor of the Madras Law Journal Press—Sri R. Narayanaswami Aiyar—for his hearty co-operation and help, in the endeavour of the Academy to print and publish, from time to time, useful matter in a handy and attractive form. The typographical execution and the get-up in the case of this publication are quite consistent with the high standard usually expected in the books printed in the Madras Law Journal Press, Mylapore.

The Saṁskṛta Academy would like immensely to issue publications of this kind, bearing in mind the significance of the following *epigram*:

"All *art* is *poetry* and all *poetry* is *art*".

"न तज्ज्ञानं न तच्छिल्पं न सा विद्या न सा कला ।
जायते यन्न काव्याङ्गमहो भूमा महाकवेः ॥"

Dated 7.7.1942
(Camp)
Ganapatiagraharam
(Via) Ayyampet
Tanjore District
S. I. Ry.

S. KUPPUSWAMI SASTRI
President
Saṁskṛta Academy
Mylapore, Madras

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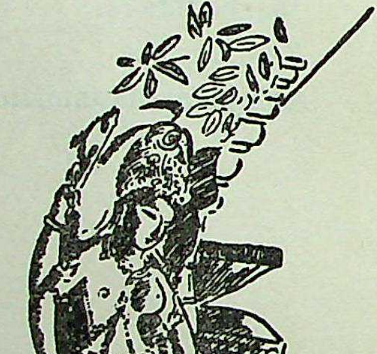
ABBREVIATIONS

Kumāra	Kumārasambhava
Mālavikā	Mālavikāgnimitra
Megha	Meghadūta
Raghu	Raghuvaṁśa
Śākuntalam	Abhijñānaśākuntalam

SCULPTURE INSPIRED BY KĀLIDĀSA



वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ।। Raghu. i, 1.

INTRODUCTORY*

Kālidāsa is the most venerated of all our poets. His sensitiveness has always endeared him to poets and readers alike. Indeed, his writings are so charming that Bāṇa compares them to sweet, fresh blossoms, lovely and lovable—

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ।।

Harṣacarita i, 16.

Fragrant are the memories of his verses. They are enough to exalt the greatest in any field of art. Kālidāsa is a poet to inspire, his knowledge of fine arts being of the highest order. No greater tribute to dance has been paid than that by Kālidāsa who calls it a feast to the eyes of Gods and sages :—

देबानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषम् ।

Mālavikā. Act i, 4.

His musical appreciation is voiced in the line

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*Paper read before the Samskṛta Academy, Madras on the Kālidāsa Day on the 29th of September, 1941.

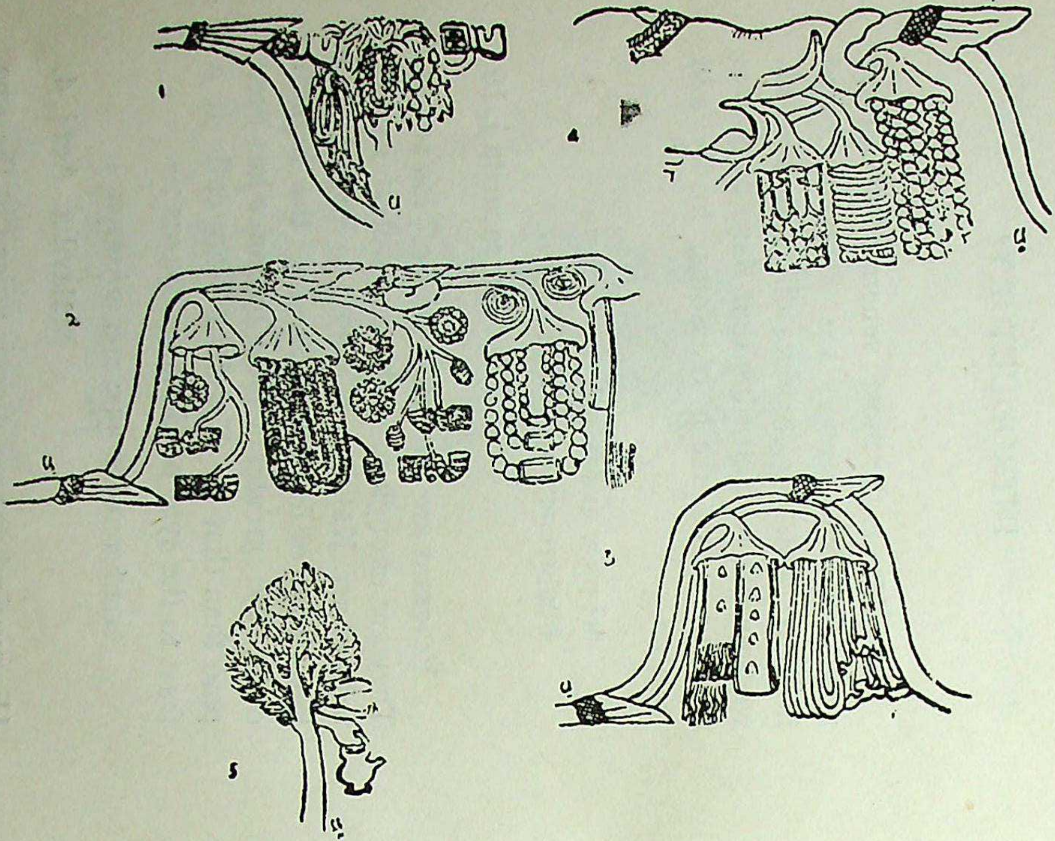

Fig. 1 to 5

मायूरी मदयति मार्जना मनांसि Mālavikā. Act i. There is perhaps no work of his but has its every page revealing his aesthetic taste. Kālidāsa is not only "the poet's poet", but also "the artist's poet".

Kālidāsa's inspiration has been all pervasive. In his own time and later, all over the land his verses were on the lips of every devotee of art. Painters and sculptors loved to ponder over his vivid descriptions and inimitable pen-pictures, which became part of their vocabulary. Without any effort these found expression in their works as they chiselled the stone or painted the wall.

Worship of yakṣas was popular in the time of Kālidāsa. Mauryan, Śuṅga and Sātavāhana art has many beautiful examples of yakṣas and yakṣiṇīs. Classical forms of the Supreme Deities were honoured and worshipped. But yakṣas had a more popular appeal among the common folk. The Meghadūta is a sublime presentation of the yakṣa theme.

KALPAVṚKṢA AND KALPAPAVALLI

Many an attitude of the yakṣas and siddhas described in this lyric has been

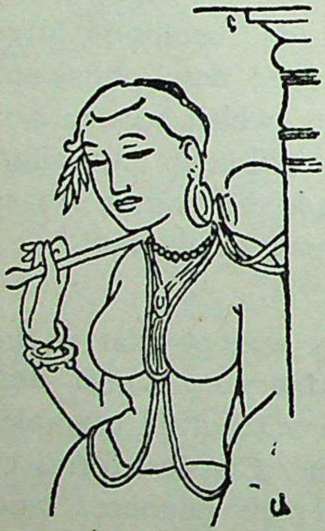

Fig. 6

utilised by the sculptor. The Kalpavṛkṣa and Kalpavallī became motifs of great absorbing interest and whole rail copings were covered with the lovely meandering creeper with ornaments and silks seen through its foliage and blossoms.

Contemporary suculptors in the Śuṅga empire working at Bharhut decorated the rail coping with the Kalpavāllī motif. Even in distant Daśārna the ivory carvers of Vidiśa, the city that Kālidasa has so tenderly described, have embellished the Sāñchi gateway with the Kalpavallī and pairs of siddhas and guhyakas in amorous attitudes. Linked up with the Kalpavṛkṣa concept is that of the Vanadevatās, kindly spirits that delight in showering gifts on those who seek their bounty. The Divine Tree is often represented in early sculpture with soft silks, dukūlas, hāras, aṅgadas, kuṇḍalas and other ornaments and apparel apparent through their boughs recalling the lines of Kālidāsa

> क्षौमं केनचिदिन्दुपाण्डु तरुणा मङ्गल्यमाविष्कृतं
> निष्ठ्यूतश्चरणोपयोगसुभगो लाक्षारसः केनचित् ।

Śākuntalam. Act iv.

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Sometimes as at Bodhgaya and Mathura the hands of the Vanadevatā laden with gifts are seen emerging from near the tree trunks (fig. 5) as depicted in the lines

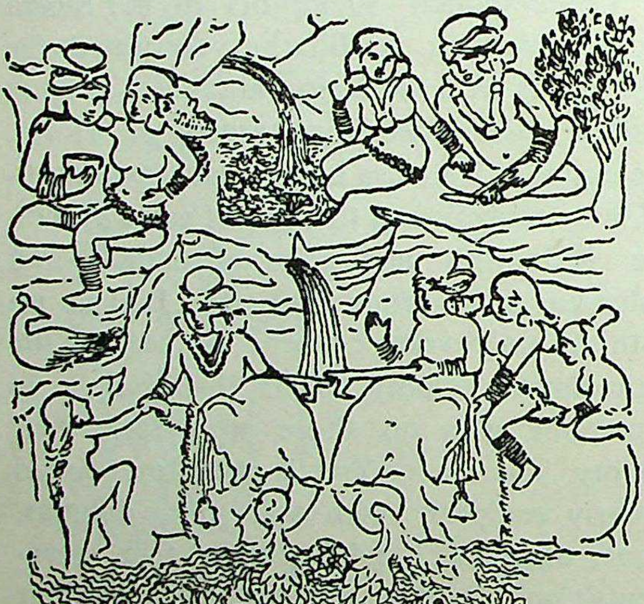

Fig. 7

अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितै-
र्दत्तान्याभरणानि तत्किसलतोद्भेदप्रतिद्वन्द्विभिः ॥

Śākuntalam. Act iv.

The Kalpavṛkṣa or vallī is the storehouse of all ornaments and cosmetics for the citizens of Alakā. Kālidāsa enumerates all the materials required for feminine adornment and adds that they are all supplied by the self-same Wishing Tree

वासश्चित्रं मधु नयनयोर्विभ्रमादेशदक्षं
पुष्पोद्भेदं सह किसलयैर्भूषणानां विकल्पान् ।
लाक्षारागं चरणकमलन्यासयोग्यं च यस्या-
मेकः सूते सकलमबलामण्डनं कल्पवृक्षः ॥

Megha. ii. 12.

Whether Kalpavṛkṣa or Kalpavallī, the motif is the same, and at Bharhut, sculpture illustrates every line of the poet and acts as a commentary. The line भूषणानां विकल्पान् is explained by a variety of ornaments like pearl necklaces, gold collars, patra-kuṇḍalas, ratnakuṇdalas, karṇaveṣṭanas at the tips of the tendrils of the creeper or issuing from flowers (figs. 1, 2 and 4). The varieties of cloth with marked floral pattern worked on it and the soft fabric with delicate folds explain the lines वासश्चित्रं and क्षौमं केनचिदिन्दुपाण्डु तरुणा मङ्गल्यमाविष्कृतम् (fig. 3). Wine, the trainer of the eye-brows in graceful glances of women, is also supplied by the

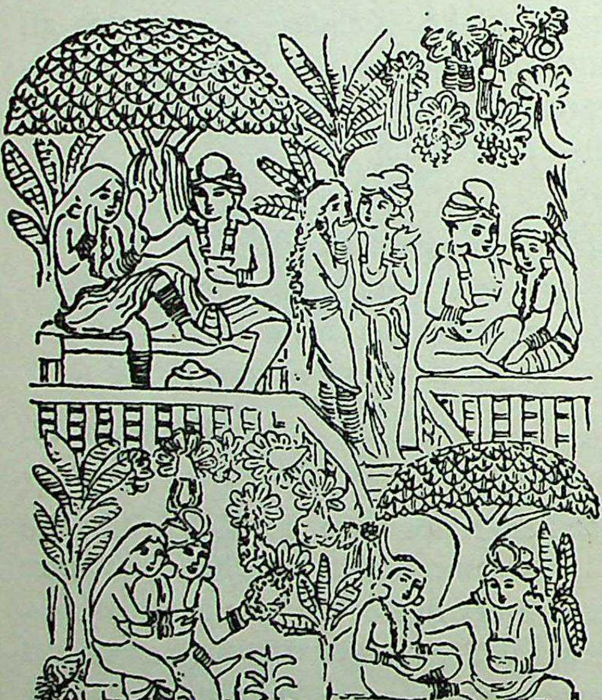

Fig. 8

Kalpavṛkṣa मधु नयनयोर्विभ्रमादेशदक्षम्. The madhubhāṇḍa or winepot in the śikyā or net issuing from a flower (fig. 4) suggests wine tasted by lovers on moonlit terraces even as the image of the beloved trembled in the liquor poured in caṣakas शशिप्रतिमाभरणं मधु. Ordinary flowers of individual variety are found in their respective places but the Kalpavṛkṣa has a infinite variety on its stem; and this is seen in the different buds, blossoms and fruits on the same creeper in the sculpture (fig. 1). Thus all feminine decorations—Kuravaka flowers for the braid, Kunda flowers for the curly ringlets near the forehead, sportive lotus for the hand to play with, Lodhra pollen for the face, Śirīṣa for the ear and Nipa flowers for the embellishment of the parting of the hair —are all supplied by the Wishing Tree

हस्ते लीलाकमलमलके बालकुन्दानुविद्धं
नीता लोध्रप्रसवरजसा पाण्डुतामानने श्रीः ।
चूडापाशे नवकुरबकं चारु कर्णे शिरीषं
सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनाम् ॥

Megha. ii, 2.

The tender shoots on the ears of the beloved that maddens the lovers

किसलयप्रसवोऽपि विलासिनां मदयिता दयिताश्रवणार्पितः

Raghu, ix 28.

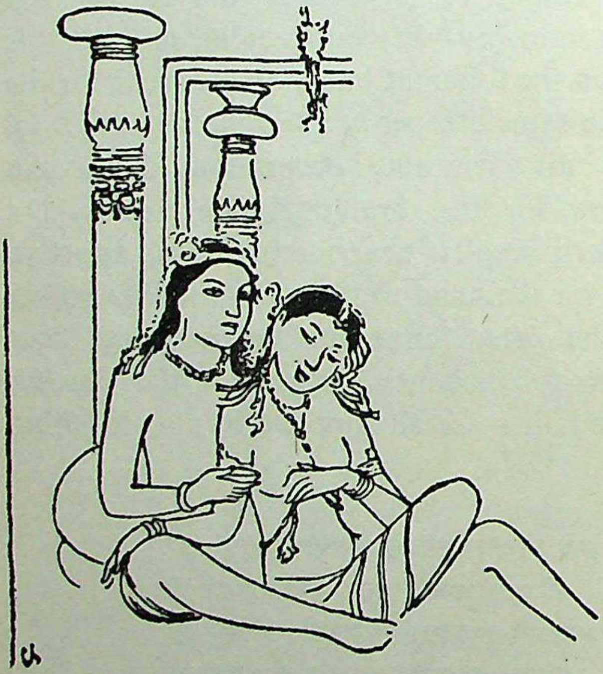

Fig. 9

(fig. 6.) and the lākṣā die for the foot that appeared like the first shoot of the tree of Love burnt by Hara

प्रथमामिव पल्लवप्रसूतिं हरदग्धस्य मनोभवद्रुमस्य ।

Mālavikā. Act. ii.

are also supplied by the same tree. And the lines

पुष्पोद्भेदं सह किसलयैः Megha. ii, 12. and लाक्षारागं चरणकमलन्यासयोग्यं च यस्याम् Megha. ii, 12

are illustrated by the tender shoots beside flowers, some to adorn the ear and others to tinge the foot

YAKṢAS, KINNARAS, SIDDHAS, AND LIFE IN ALAKĀ

Decked in these robes and jewels the carefree yakṣas spend their times in sport and gaiety. And these heavenly pairs repair to the Kailāsa mountain where the waters of the Mānasa lake produce golden lotuses, where heavenly elephants like the Airāvata sport, where the silken cloths on the Kalpavṛkṣa rustle in the wind. There they sport escaping the heat of the sun in the shade of Mandāra trees growing on the banks of the heavenly river Mandākinī and entertained by her cool water-laden breeze.

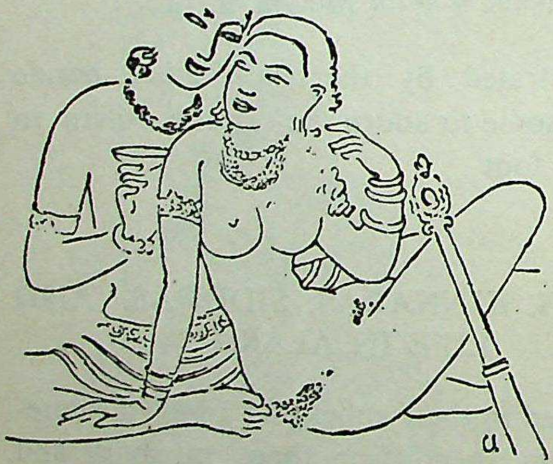

Fig. 10

Here in their pleasure graden, Vaibhrāja, the yakṣa lovers spend their time daily conversing with their divine damsels and lovely companions along with sweet voiced kinnaras who daily sing the glories of the Lord of Riches. In this life of ease and pleasure there is no tear-drop except that born of pure joy, no pain other than that caused by Cupid's arrows which only helps to unite lovers, no separation except that caused by love quarrels and no age beyond youth. All these ideas were in the sculptor's mind when he carved scenes that answer this picture of Kālidāsa. Thus great contemporary sculpture in the Sātavāhana realm was inspired by contemporary motifs from the Śuṅga empire. The carving (fig. 7) suggests the picture that the yakṣa porṭrays to the cloud in the verse

हेमाम्भोजप्रसवि सलिलं मानसस्याददानः
कुर्वन्कामात्क्षणमुखपटप्रीतिमैरावतस्य ।
धुन्वन्वातैः सजलपृषतैः कल्पवृक्षांशुकानि
छायाभिन्नः स्फटिकविशदं निर्विशेः पर्वतं तम् ॥

Megha. i, 65.

The elephants sporting in the water recall the line

नदत्याकाशगङ्गायाः स्रोतस्युद्दामदिग्गजे ।

Raghu. i, 78,

while the peacock in the vicinity of the lovers seated on the rocks brings to our mind the

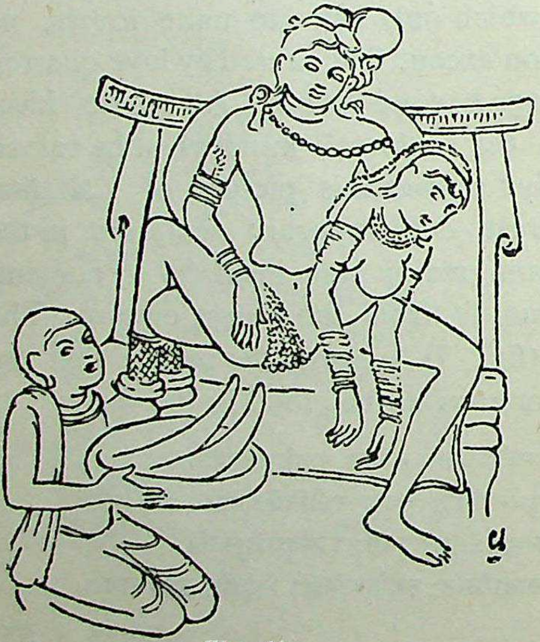

Fig. 11

wish of Sunandā addressing Indumatī.

अध्यास्य चाम्भःपृषनोक्षितानि शैलेयगन्धीनि शिलातलानि ।
कलापिनां प्रावृषि पश्य नृत्यं कान्तासु गोवर्धनकन्दरासु ॥

Raghu. vi, 51.

The mountain torrents in the picture remind us again of the line सनिर्झरोग्दार इवाद्रिराजः Raghu. vi, 60; as such water particles are sprayed by mountain torrents पृक्तस्तुषारैर्गिरिनिर्झराणां Raghu. ii, 13; and their presence indicates all that is conveyed by the words पृषतोक्षितानि.

The kinnaras, who enjoy equally like the yakṣas, are described as

प्रत्यहं रक्तकण्ठैरुद्गायद्भिर्धनपतियशः किन्नरैर्यत्र सार्धम् ।

Megha. ii, 10.

and illustrated by the pair on the right top with a vīṇa of the harp type—the ancient bow-shaped one with seven strings—common in all early sculptures.

The next figure (fig. 8) is a commentary on the lines

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भि-
र्मन्दाराणामनुतटरुहां छायता वारितोष्णाः ।

Megha. ii, 6.

वैभ्राजाख्यं विबुधवनितावारमुख्यासहायाः
बद्धालापा बहिरुपवनं कामिनो निर्विशन्ति ॥

Megha, ii, 10

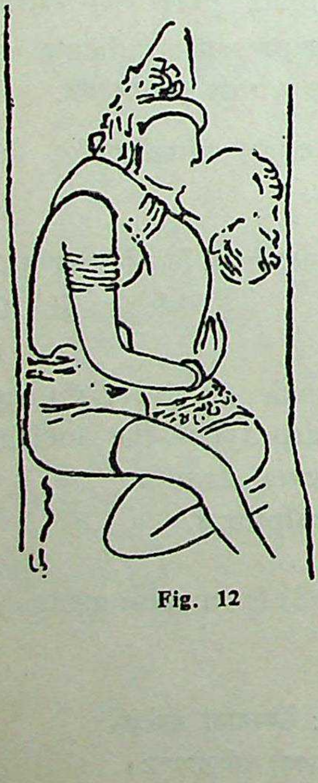

Fig. 12

The atmosphere itself so full of love and intoxication as echoed in the verse

आनन्दोत्थं नयनसलिलं यत्र नान्यैर्निमित्तै:
नान्यस्ताप: कुसुमशरजादिष्टसंयोगसाध्यात् ।
नाप्यन्यस्कात्प्रणयकलहाद्वि प्रयोगौपपत्ति-
वित्तेशानां न खलु च वयो यौवनादन्यदस्ति ॥

Megha, ii, 4.

Wine cup in hand, they yet exhibit excellent composure, as the liquor from the Wishing Tree is only Ratiphala, having the fulfilment of love alone as its fruit.

यस्यां यक्षा: सितमणिमयान्येत्या: हर्म्यस्थलानि
ज्योतिश्छायाकुसुमरचनान्युत्तमस्त्रीसहाया: ।
आसेवन्ते मधु रतिफलं कल्पवृक्षप्रसूतं
त्वद्गम्भीरध्वनिषु शनकै: पुष्करेष्वाहतेषु ॥

Megha. ii. 5.

The plantain trees near by are golden ones like those around the sportive hillock in the yakṣa's mansion

क्रीडाशैल: कनककदलीवेष्टनप्रेक्षणीय: ।

Megha. ii, 17.

Wine, the friend of Cupid, the fragrance of which surpassed Bakula flower and which produced lovely dalliant sports (vibhramas) without interrupting love, was tasted by damsels in the company of their consorts, but the lines of Kālidāsa

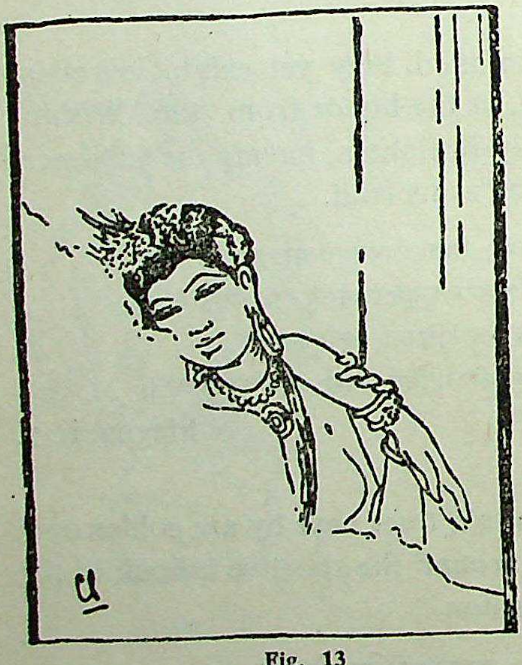

Fig. 13

ललितविभ्रमबन्धविचक्षणं सुरभिगन्धपराजितकेसरम् ।
पतिषु निर्विशुर्मधुमङ्गनाः स्मरसखं रसखण्डनवर्जितम् ॥
Raghu. ix, 36.

have a more glowing commentary at Ajanta where centuries later painters depicted amorous pairs in the act of madhupāna with grace that would have more than satisfied and even astonished the poet himself (fig. 9). Here the beloved nestles in the lap of her lord like a lute and reminds us of the verse

अङ्कमङ्कपरिवर्तनोचिते तस्य निन्यतुरशून्यतामुभे ।
वल्लकी च हृदयङ्गमस्वना वल्गुवागपि च वामलोचना ॥
Raghu. xix, 13.

The beloved enthroned in the lap of her husband is as often described by Kālidāsa as she is so depicted by the painter and sculptor who appreciated his theme. Such lines as

अस्याङ्कलक्ष्मीर्भव दीर्घबाहो: Raghu. vi, 43,

and तामङ्कमारोप्य कृशाङ्गयष्टिं वर्णान्तराक्रान्तपयोधराग्राम् ।
विलज्जमानां रहसि प्रतीतः पप्रच्छ रामां रमणोऽभिलाषम् ॥
Raghu. xiv, 27.

are vividly portrayed for appreciation by eyes at Ajanta as elsewhere (fig. 10). But the pathos in the verse

प्रतियोजयितव्यवल्लकीसमवस्थामथ सत्त्वविप्लवात् ।
स निनाय नितान्तवत्सलः परिगृह्योचितमङ्कमङ्गनाम् ॥
Raghu. viii, 41.

where the beloved bereft of life lies on the lap

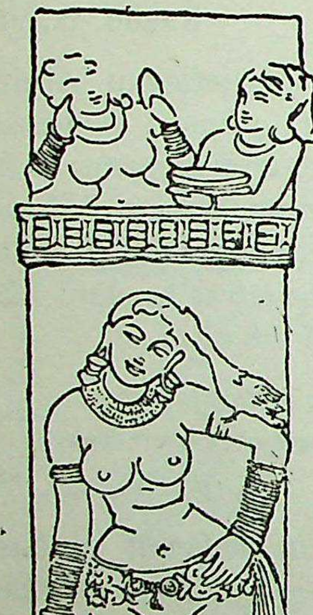

Fig. 14

of her husband like a viṇā with loosened strings, is not less eloquent in its sculptural echo at Amarāvati in the 2nd century A.D., at Goli in the next century (fig. 11) or at Ajanta three centuries later.

But separation and sorrow are unknown factors in Alakā. This makes the grief of the separated yakśa all the more poignant. He fondly explains to his wife through his cloud messenger, how cruel Fate having separated them, his only solace lay in the close embrace of his beloved at least in fancy, where his emaciated body, tear-stained eye, deep sigh, longing and affliction met hers in exactly the same state. The verse

अङ्गेनाङ्गं प्रतनु तनुना गाढतप्तेन तप्तं
सास्नेणाश्रुद्रुतमविरतोत्कण्ठमुत्कण्ठितेन ।
उष्णोच्छ्वासं समधिकतरोच्छ्वासिना दूरवर्ती
संकल्पैस्तैर्विशति विधिना वैरिणा रुद्धमार्गः ।।

Megha. ii, 42.

has no better explanation than that offered by the masterpiece from Ellora (fig. 12) which an unknown sculptor of the Rāṣṭrakūṭa realm has carved and left as his appreciative offering at the altar of Kālidāsa's kavitā—poesy. It also answers the close embrace of the yakśī's hands twined fondly around the neck of her lord united with her only in a dream, and even that being scarce the yakṣa requests the cloud to wait a while if he found her asleep,

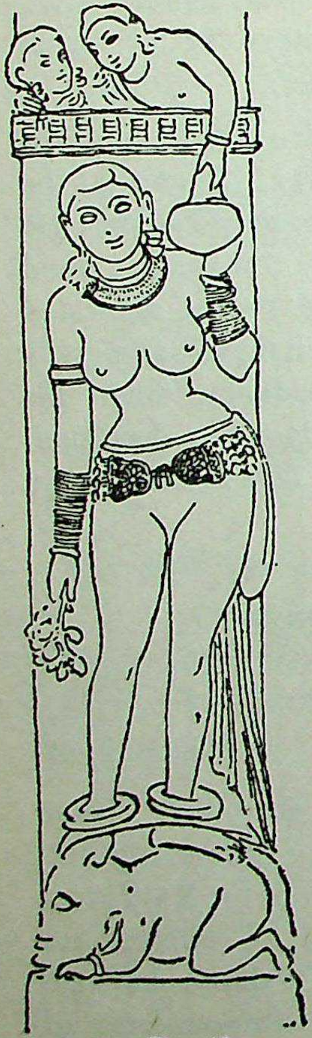

Fig. 15

मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथंचि-
त्सद्यःकण्ठच्युतभुजलताग्रन्थि गढोपगूढम् ।

Megha. ii, 37.

The Kaṇṭhāśleṣa coveted by the beloved is described by Kālidāsa in lines like

कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे Megha. i, 3,
and तंदधन्मैथिलीकण्ठनिर्व्यापारेण वाहुना Raghu. xv, 56

that the very pathos heightens its glory. The artist at Ajanta has immortalised Kaṇṭhāśleṣa (fig. 13).

The yakṣa suggests what his beloved may be occupied when the cloud approaches her at Alakā. Perhaps she would be engaged in worship or painting his portrait or perhaps addressing the pet parrot in the cage interrogating the bird whether it remembers its master who loved it so well.

पृच्छन्ती वा मधुरवचनां शारिका पञ्जरस्थां
कच्चिद्भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ।

Megha. ii, 25.

Among the yakṣīs from Bhutesar near Mathura there is one that almost answers this description. She is a guhyaka woman looking nude but really draped in diaphanous apparel. She stands on a dwarf, a feature common in most of the yakṣa representations. Her pet parrot is on her shoulder nibbling at her locks and the cage for the time is in hand while the bird is out of it (fig. 14). It is

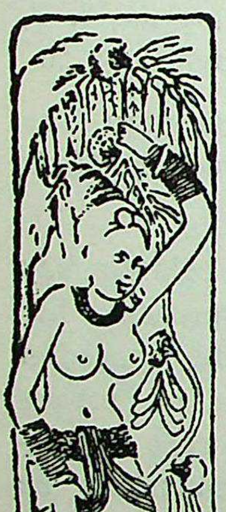

Fig. 16

noteworthy that in carving this the sculptor had also part of another verse of Kālidāsa in his mind, the attitude of the dancer described in the Mālavikāgnimitra which has its echo here.

वामं सन्घिस्तिमितलयं न्यस्य हस्तं नितम्बे
  कृत्वा श्याविटपसदृशं स्रस्तमुक्तं द्वितीयम् ।
पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्षं
  नृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम् ॥

Mālavikā. Act ii, 6.

The series of Bhutesar rail pillars with yakṣīs appear as though carved to illustrate the amorous reminiscences of the yakṣa in the Meghadūta. In the top panel there is always a miniature representation of some aspect of sambhoga or love in union of the yakśa couple and lower down the yakṣī stands alone in one or other of her most graceful attitudes.

A carving showing the yakṣī carrying a madhubhāṇḍa is a tender picture of (fig. 15) the woman whose usual delight in wine the yakṣa knew too well but which he now knew she should have given up in her separation and with it her bhrūvilāsa.

प्रत्यादेशादपि च मघुनो विस्मृतभ्विलासाम् ।

Megha. ii, 35.

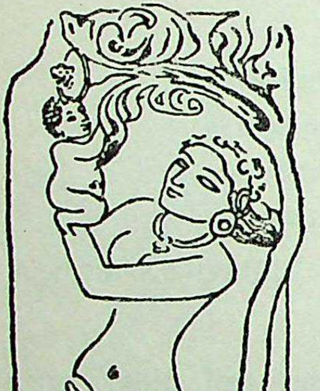

Fig. 17

The woman under the Raktāśoka tree, a fine specimen of Kushan art (fig. 16), recalls the line in the Meghadūta.

एकः सख्यास्तंव सह मया वामपाभिलाषी ii, 18.

Her attitude as she clings to the branches recalls

यस्योपान्ते कृतकतनयः कान्तया वर्धितो मे
हस्तप्राप्यस्तबकनमितो बालमन्दारवृक्षः ॥

Megha. ii, 15.

that of her kicking the tree having no doubt its inspiration in the verse.

नवकिसलयरागेणाग्रपादेन बाला
स्फूरितनखरुचा द्वौ हन्तुमर्हत्यनेन ।
अखसुमितमशोकं दोहदापेक्षया वा
प्रणिहितशिरसं वा कान्तमार्द्रापराधम् ॥

Mālavikā. Act iii. 12.

The early carving from the Bodhgaya rail showing the lover fondling the foot of his beloved as she clings to the tree desiring dohada is reminiscent of Agnivarṇa's amour.

स स्वयं चरणागमादधे योषितां न च तथा समाहितः ।
लोभ्यमाननयनः श्लथांशुकैर्मेखलागुणपदैर्नितम्बिभिः ॥

Raghu, xix, 26.

The verse

यस्योपान्ते कृतकतनयः कान्तया वर्धितो मे
हस्तप्राप्यस्तबकनमितो बालमन्दारवृक्षः ॥

Megha, ii, 15

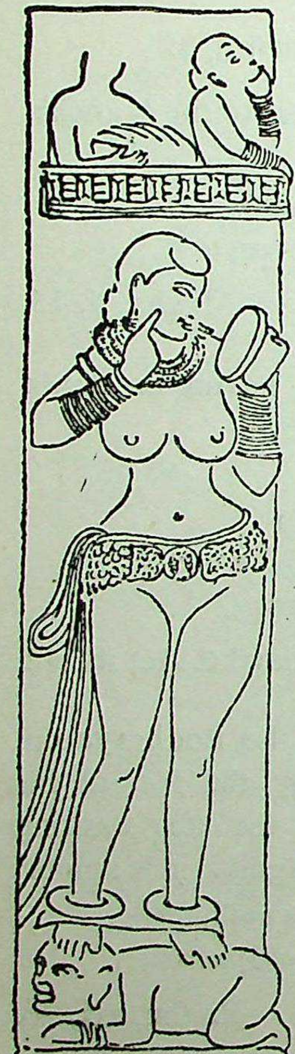

Fig. 18

has its parallels elsewhere as in the Raghuvaṁśa,

अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभध्वजेन ।
यो हेमकुम्भस्तननिस्सृतानां स्कन्दस्य मातुः पयसां रसज्ञः ॥

Raghu. ii, 36.

In a sculpture from Khiching this motif is found portrayed so late as the 11th century A.D. (fig. 17). But it is a motif which became so popular that the flight of time did not dim its memory.

The sorrowing yakṣa as he contemplates a mental picture of his beloved's pale face, half hidden by her uncombed locks, bereft of its full splendour like the cloud hidden by the moon

हस्तन्यस्तं मुखमसकलव्यक्ति लम्बालकत्वा-
दिन्दोर्दैन्यं त्वदनुसरणक्लिष्टकान्तेर्बिभर्ति ॥

Megha. ii, 24

cannot forget her usual wont when he was beside her at Alakā and she like the others beautified her face with Lodhra pollen

नीता लोध्रप्रसवरजसा पाण्डुतामानने श्रीः ।

Megha. ii, 2.

The picture depicting her in this attitude (fig. 18), is among the most beautiful from Mathura and also recalls the line

दर्पणेषु परिभोगदर्शिनीः

Raghu. xix. 28.

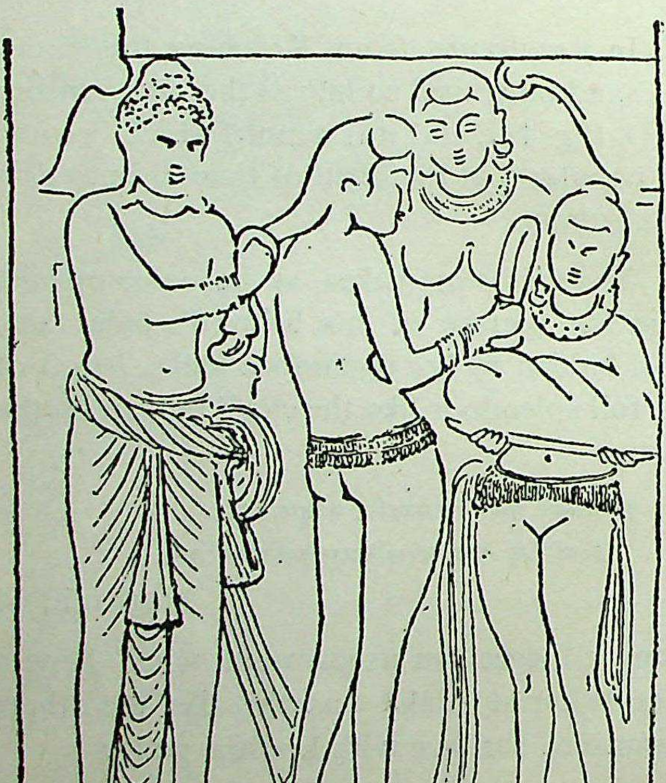

Fig. 19

Eagerly the yakṣa looks forward to the time when he would reach again his home and unbind the ekaveṇi braid of his beloved signifying her separated condition.

आद्ये बद्धा विरहदिवसे या शिखा दाम हित्वा
शापस्यान्ते विगलितशुचा या मयोन्मोचनीया ।
स्पर्शक्लिष्टामयमितनखेनासकृत्सारयन्तीं
गण्डाभोगात्कठिनविषमामेकवेणीं करेण ॥

Megha. ii, 32.

A lovely picture of this fancy of the yakṣa is portrayed by one of the Mathura sculptors of the 2nd century A.D. (fig. 19). Here he is unbinding the braid as fresh flowers are brought in by the attendants. The yakṣī is shown emaciated and with just the ornaments requisite for indicating the saubhāgya.

सा सन्न्यस्ताभरणमबला पेशवं धारयन्तीं ।

Megha. ii, 33.

These are some of the many pictures suggested by the Meghadūta and immortalised by the sculptor and painter. The cloud's experiences on its journey to Alakā as the yakṣa supposes are also recorded by the chisel and brush. Suggestive of the lines

गण्डस्वेदापनयनरुचा क्लान्तकर्णोत्पलानां
छायादानात्क्षणपरिचितः पुष्पलावीमुखानाम् ॥

Megha. i, 27

is the picture of the flower-gatherer from Mathura (fig. 20). Siddhas, lute in hand,

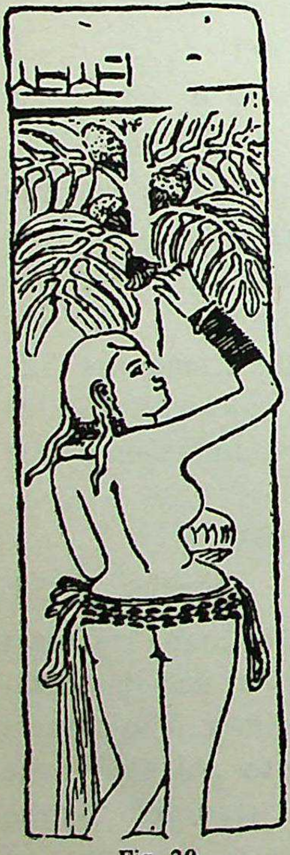

Fig. 20

afraid of drenching themselves, make way for the cloud (fig. 21).

उल्लङ्घिताध्वा
सिद्धद्वन्द्वैर्जलकणभयाद्वीणिभिर्मुक्तमार्गः ।

Megha. i, 48.

A lovely painting from Ajanta showing siddha couples flying in the sky covered with clouds and sarasa birds (fig. 22) is reminiscent of the verse

अम्भोविन्दुग्रहणचतुरांश्चातकान्वीक्षमाणाः
श्रेणीभूताः परिगणनया निर्दिशन्तो बलाकाः ।
त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः
सोत्कम्पानि प्रियसहचरीविभ्रमालिङ्गितानि ॥

Megha. i, 48.

The relief depicting the adoration of the of the Buddha's feet from the Amaravati railing (fig. 23) cannot but remind us of the reverence shown by the siddhas to the foot-marks of Śiva on the Kailasa mountain.

तत्र व्यक्तं दृषदि चरणन्यासमर्धेन्दुमौलेः
शश्वत्सिद्धैरुपहृतबलिं भक्तिनम्रः परीयाः ।

Megha. i, 58.

Rudrapadas like these are actually carved on the rocky slopes of the mountain

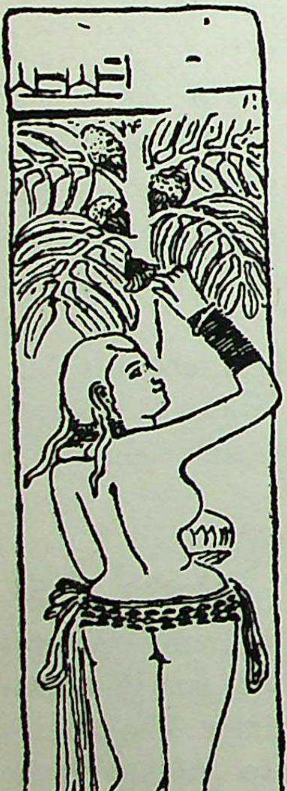

Fig. 20

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उल्लङ्घिताध्वा
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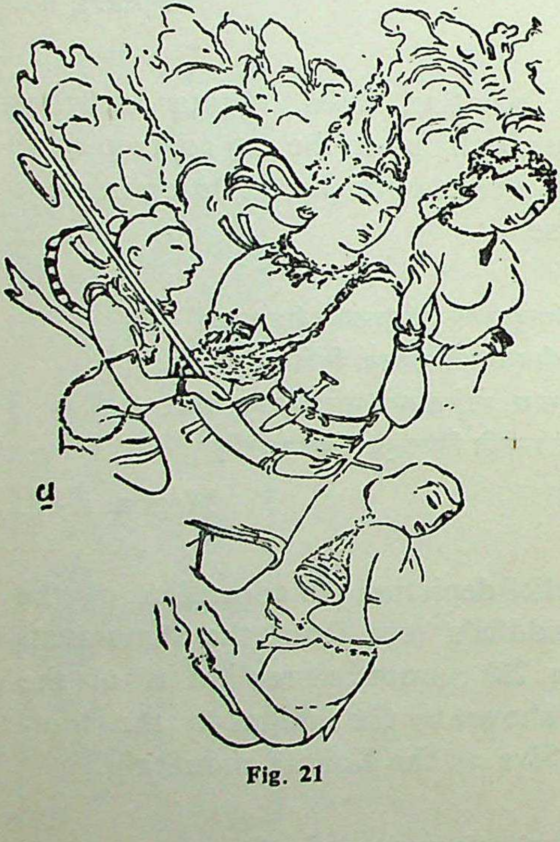

Fig. 21

Jehngira. Worship of the feet was, as shown by Dr. Jayaswal, earlier than Yaska and both Māheśvaras and Bhāgavatas worshipped such pādas.

वन्द्यैः पुंसां रघुपतिपदैरङ्कितं मेखलासु ।

Megha. i, 12.

gives the feet adored by the Bhāgavatas.

The gay life of the siddhas and other divine beings on the Kailāsa mountain and its glassy slopes serving the purpose of mirrors as the tridaśavanitā—heavenly damsels—attended to their toilet are portrayed at Sānchi (fig. 24) and the sculptor has given a second life to the line of Kālidāsa.

कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।

Megha. i, 61.

The raktakaṇṭhī sings to the accompaniment of the viṇā, the madhubhāṇḍa with cup ready for a fill, beside her, Airavata sporting in the lotus-laden Mānasa lake. From a nāgadanta is suspended the toilet box whence the application of all decorative substance is appraised in the grand mountain slope mirror, Kailāsa, the toilet mirror of all heavenly damsels.

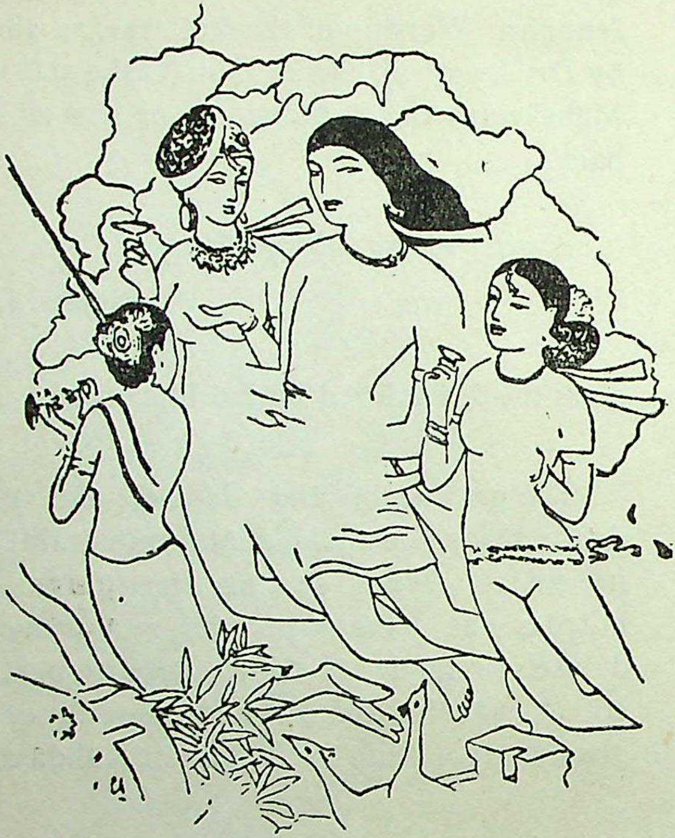

Fig. 22

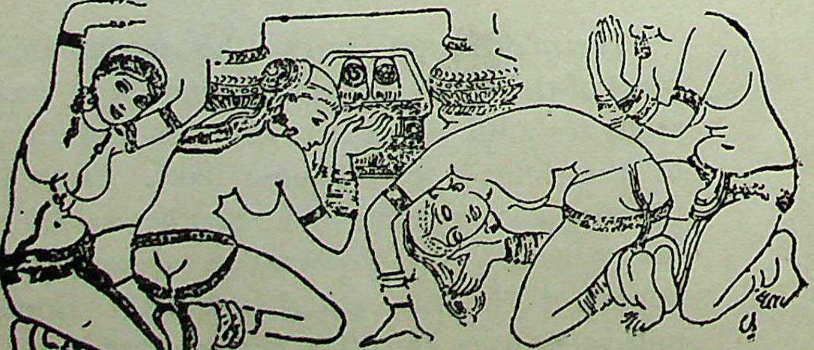

Fig. 23

The picture of the kirātas on the same mountain enjoying with their wives, after their games, the refreshing breeze from the heavenly river caused the peacock plumes in the coronets on their heads sway gently like the wafting pointed boughs and crests of the Devadaru trees is splendidly shown in one of the Sānchi panels (fig. 25).

वनेचराणां वनितासखानां

Kumāra. i, 10.

भागीरथीनिर्झरशकिरणां वोढा मुहुः कम्पितदेवदारुः ।
यद्वायुरन्विष्टमृगैः किरातैरासेव्यते भिन्नशिखण्डिबर्हः ॥

Kumāra. i, 15.

MOTIFS

The Nārīpravekas described by Vālmiki as among the architectural motifs in the Puṣpaka palace of Rāvaṇa occur in all early sculptures and their place is more clearly indicated by Kālidāsa who says that these figures are pillar statuettes. Yakṣī carvings from Jaggayyapeta (fig. 26), from the Bhutesar rail uprights (figs. 14, 15 and 18), and other figures from Mathura (figs. 16 and 20), not to speak of a host of others from

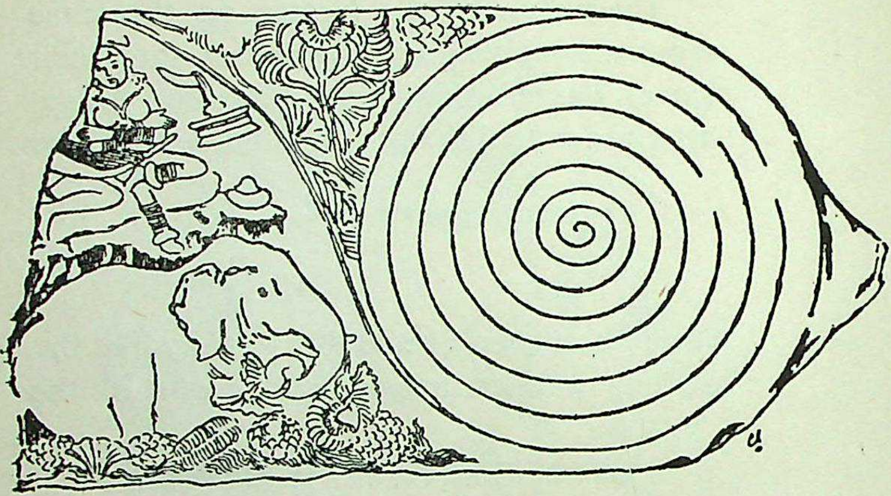

Fig. 24

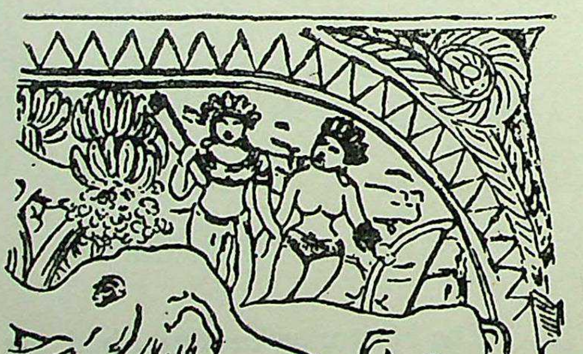

Fig. 25

Bharhut, Bodhgaya are all illustrations of the verse

स्तम्भेषु योषित्प्रतियातनानामुत्क्रान्तवर्णक्रमधूसराणाम् ।
स्तनोत्तरीयाणि भवन्ति सङ्गान्निर्मोकपट्टाः फणिभिर्विमुक्ताः ।।

Raghu. xvi, 17.

Generally beneath such figures quaint vehicles answering the description of Valmiki's Īhāmṛgas occur. The most conspicuous of these is the Jalebha, a common figure in early sculpture. This is described by Kālidāsa as Mātaṅganakra, a word which in unequivocal terms gives the best description of the animal with elephant's head and body of fish. The foliage patterns in Amarāvatī with Mātaṅganakras between them (fig. 27) clearly remind us of Kālidāsa's description in his line

मातङ्गनक्रैः सहसोत्पतद्भिर्भिन्नान्द्विधा पश्य समुद्रफेनान् ।

Raghu. xiii, 11.

The toraṇa gateway, the most magnificent creation of Indian genius and of which the best example is to be seen at Sānchi (fig 28), is described by Kālidāsa to be as beautiful as the rainbow.

दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन

Megha. ii, 15.

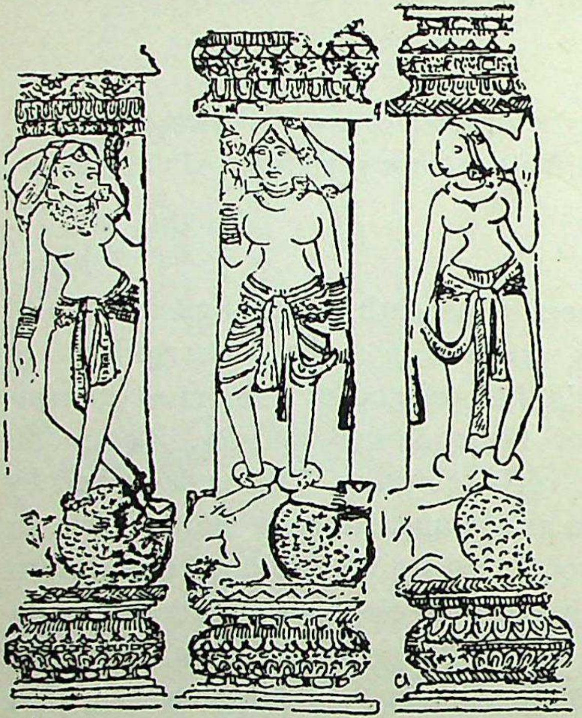

Fig. 26

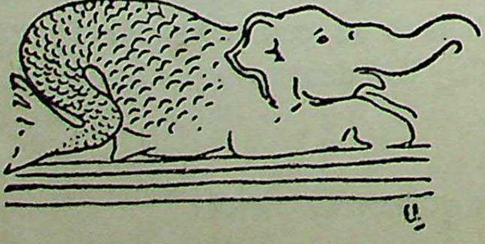

Fig. 27

इन्द्रायुधद्योतिततोरणाङ्कं

Raghu. vii, 4.

the lines being suggestive as much of the arched structure as the picturesque and colourful minute carving thereon. It is on these toraṇas that figures of puṣpabhañjikā type of toraṇasālabhañjikā[1] answering the description

यस्योपान्ते कृतकतनयः कान्तया वर्धितो मे
हस्तप्राप्यस्तबकनमितो बालमन्दारवृक्षः ॥

Mehga. ii, 15.

are appended (figs. 29 and 30).

Pūrṇakumbhas or overflowing vases filled with lotuses mentioned by Kālidāsa as flanking doorways are common in early and medieval sculptures. Resting on the dvāravedi (fig. 31) they remind us of the verse

तस्याधिकारपुरुषैः प्रणतैः प्रदिष्टां
प्राग्द्वारवेदिविनिवेशितपूर्णकुम्भाम् ।
रम्यां रघुप्रतिनिधिः सनवोपकार्यां
बाल्यात्परामिव दशां मदनौऽध्युवास ॥

Raghu. v, 63.

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[1] Toraṇasalabhañjikās are mentioned by Aśvaghoṣa in his Buddhacarita; and attention to this term has been

अवलम्ब्य गवाक्षपाश्वमन्या शयिता चापविभुग्नगात्रयष्टिः ।
विरराज विलम्बिचारुहारा रचिता तोरणसालभञ्जिकेव ॥

V. 35.

specially drawn by Dr. Vogel in his paper on Sālabhañjikā.

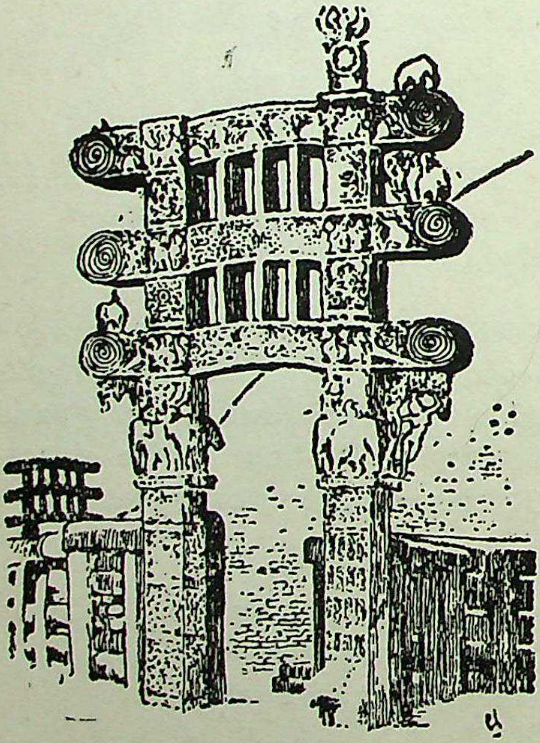

Fig. 28

This was such a common sight in the days of the Śuṅgas and the Sātavāhanas that one of the kings of the latter dynasty describes it in one of his gāthās

रत्थापइण्णणअणुप्पला तुमं सा पडिच्छए एन्तम् ।
दारणिहिएहिँ दोहीँ वि मङ्गलकलसेहिँ व थणेहिं ॥
[रथ्याप्रकीर्णनयनोत्पला त्वां सा प्रतीक्षते आयान्तम् ।
द्वारनिहिताभ्यां द्वाभ्यामपि मङ्गलकलशाभ्यामिव स्तनाभ्याम् ॥]

Gāthāsaptaśati ii, 40.

The Amarāvatī stūpa gateways were flanked by pūrṇakalaśas as may be seen in sculptural representations of the caitya; and in all early Cālukyan temples these auspicious vases are a feature as also forms of Śaṅkha and Padmanidhis which Kālidāsa describes as

द्वारोपान्ते लिखितवपुषौ शङ्खपद्मौ च दृष्ट्वा ।

Megha. ii, 20.

APPAREL AND ORNAMENT

Some of the more familiar modes of wear in early sculpture like the ajina-yajñopavīta (fig. 32),[1] muktā-yajñopavīta[2] (fig. 21) and

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1. अथाजिनाषाढधरः Kumara. v, 30;
   अजिनदण्डभृतं Raghu. ix.
2. मुक्तायज्ञोपवीतानि Kumara. vi, 6.

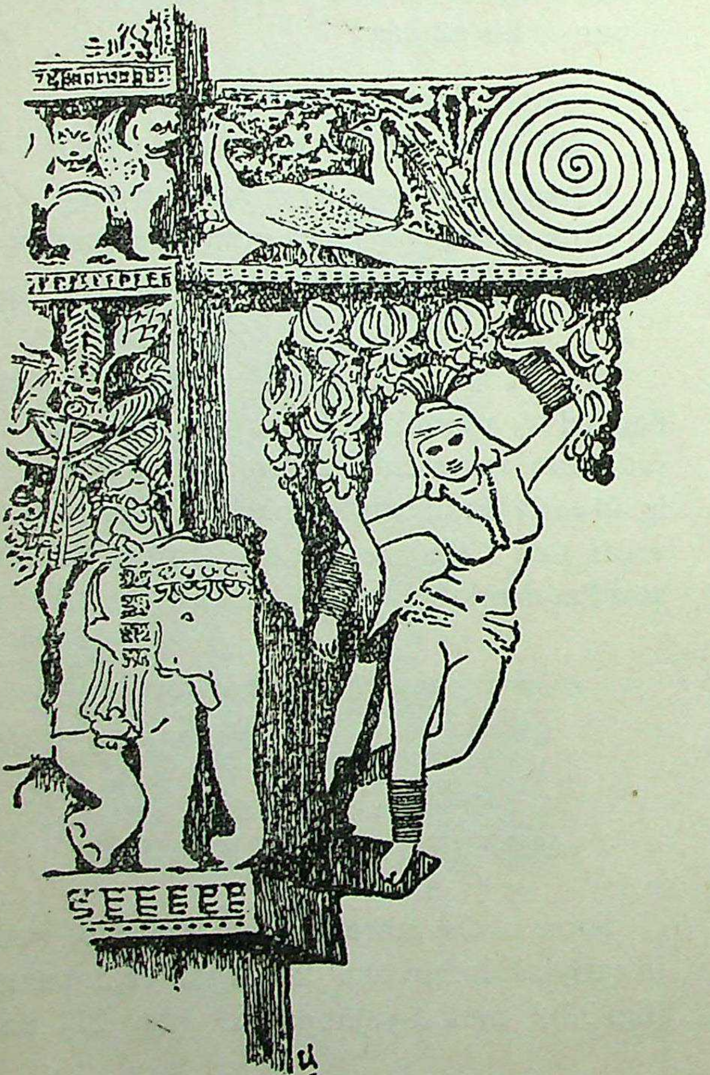

Fig. 29

necklaces with large central gem[3], are directly inspired by Kālidāsa.

The beautiful knot of the kṛṣṇājina yajño-pavīta in early carvings forms an excellent sculptural comment on the line

> कृष्णत्वचं ग्रन्थिमतीं दधानम्
>
> Kumāra. iii, 46.

Though the original Amaravati slab was lost, one of the drawings by Col. Mackenzie has preserved us a picture of the ajina yajño-pavīta with the knot as worn by a sage. Some of the best representations of this are in Gupta sculptures.

PORTRAITURE OF LIFE

Among the familiar scenes from Kālidāsa no one can forget the peaceful āśrama surroundings, with deer frisking about with little or no fear of beasts of prey, peacocks repairing to their trees, women sprinkling lājas on princes and young damsels at their toilet rushing to see the reception procession

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[3] एकं मुक्तागुणमिव भुवः स्थुलमध्येन्द्रनीलम् Megha. i, 49. This is one of the many sculptural modes noted by V.S. Agrawala, one of the most gifted of Indian archaeologists and a rare scholar, *See* f. n. on p. 43.

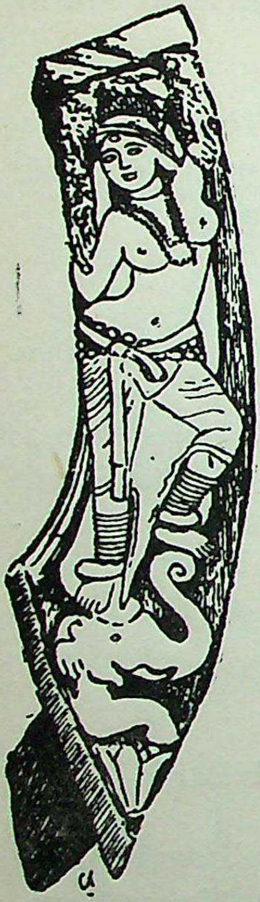

Fig. 30

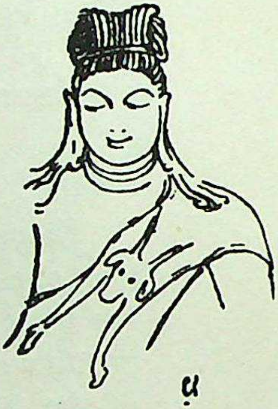

Fig. 32

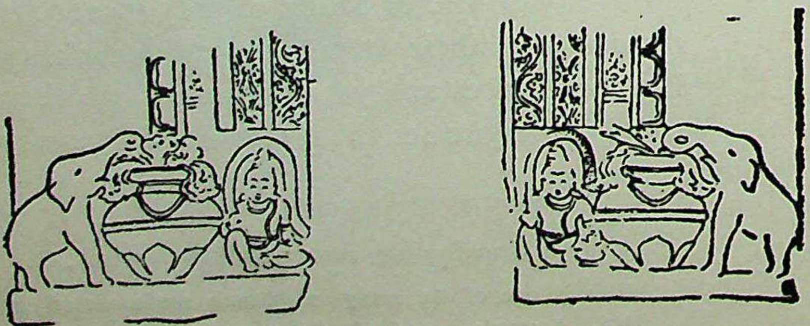

Fig. 31

given to a charming prince whose fame extended far and wide—a wonder of his age. All these are portrayed at Sānchi with a careful fidelity to the poet's account. The woman rushing to the window carrying the añjana-śalākā with but one eye stained with collyrium

विलोचनं दक्षिणमञ्जनेन संभाव्य तद्वञ्चितवामनेत्रा ।
तथैव वातायनसन्निकर्षं ययौ शलाकामपरा वहन्ती ॥

Raghu. vii, 8.

has its illustration at Sānchi where she carries the mirror as well, an object more easily observed in sculpture than the small śalākā (fig. 33). The application of the alaktaka to the foot and the slipping on it of the nūpura are so illustrated at Amarāvatī (fig. 34), as to answer the verse

प्रसाधिकालम्बितमग्रपादमाक्षिप्य काचिद्द्रवरागमेव ।
उत्सृष्टलीलागतिरागवाक्षादलक्तकाङ्कां पदवीं ततान ॥

Raghu. vii, 7.

The heat in summer is apparent in the pleasure pond, where with the diminishing of water as it recedes from the steps reaching only the waist of women, the long lotus stalks appear quite above the water surface.

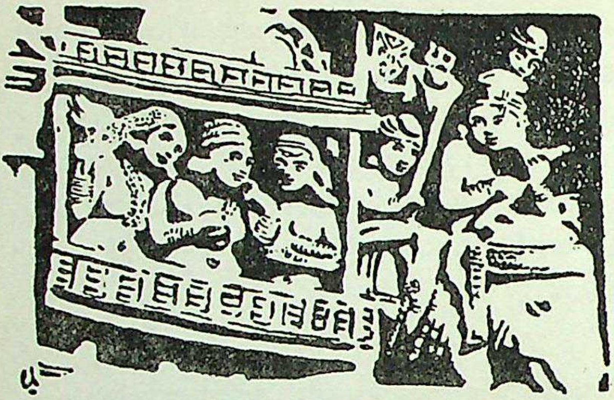

Fig. 33

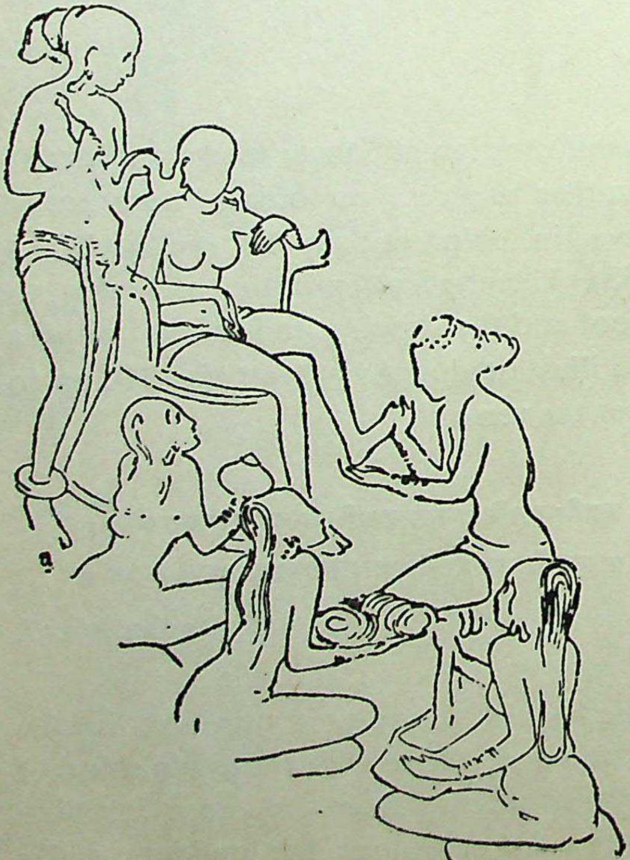

Fig. 34

दिने दिने शैवलवन्त्यधस्तात्सोपानपर्वाणि विमुञ्चदम्भः ।
उद्दण्डपद्मं गृहदीर्धिकाणां नारीनितम्बदयसं बभूव ।।

Raghu. xvi. 46.

This is figured in a painting in far off Dandan Uiliq, Khotan (fig. 35) where Indian traditions have travelled as also Kālidāsa's inspiration.

ICONOGRAPHY

The iconography of the time of Kālidāsa was not so developed as at a later time. But the Elephanta and Ellora caves are directly inspired by Kālidāsa's iconographic material. At Badami is the figure of Śiva (fig. 36) dancing in catura pose, with his numerous hands spread out in bhujataruvana fashion.

पश्चादुच्चैर्भुजतरुवनं मण्डलेनाभिलीनः

Megha. i, 39.

This is the precursor of the later Gajāntaka and Nateśa types.

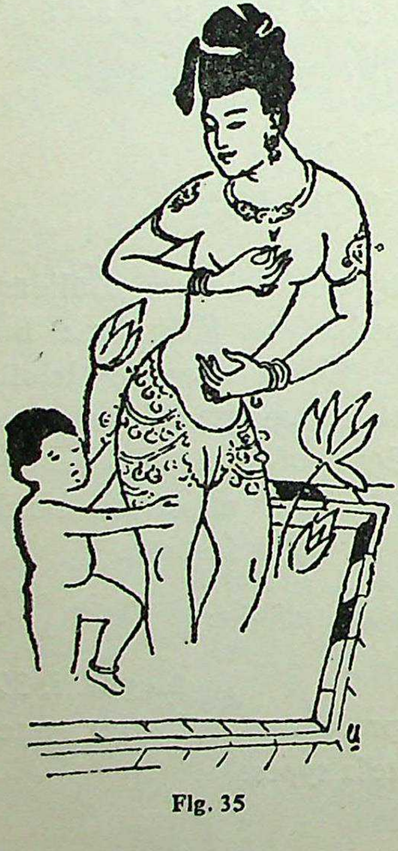

Fig. 35

Kalyāṇasundara,[1] Tripurāntaka[2], Gangādhara,[3] Ardhanārīśvara[4] and Rāvaṇānugraha[5] are some of the most important iconographic forms of Śiva. His yogic position on the vedi under the Devadāru tree has numerous sculptural parallels one of them coming from Goli and representing prince Vessantara as a hermit.

Among the forms of Viṣṇu the boar raising Pṛthvī[1] from the ocean, Trivikrama with

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[1] तस्याः करं शैलगुरूपनीतं जग्राह ताम्राङ्गुलिमष्टमूर्तिः ।
उमातनौ गूढतनोः स्मरस्य तच्छङ्किनः पूर्वमिव प्ररोहम् ।।
Kumara. vii, 76,

[2] संरक्ताभिस्त्रिपुरविजवो गीयते किन्नरीभिः ।
Megh. i, 58.
अतिष्टदालीढविशेषशोभिना वपुःप्रकर्षेण विडम्बितेश्वरः ।
Raghu. iii, 52.

[3] तस्यौधमहती मूर्ध्नि निपतन्ती व्यरोचत ।
सशब्दमभिषेकश्रीर्गङ्गेव त्रिपुरद्विषः ।। Raghu. xvii, 14.

[4] तया तु तस्यार्धशरीरभाजा पश्चात्कृताः स्निग्धजनाशिषोऽपि ।।
Kumara. vii, 28.

[5] गत्वा चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसंधेः
Megha. i, 61.
रामस्तुलितकैलासं Ragu. xii, 89.

[1] तत्रेश्वरेण जगतां प्रलयादिवोर्वीम् Raghu. xiii, 77.

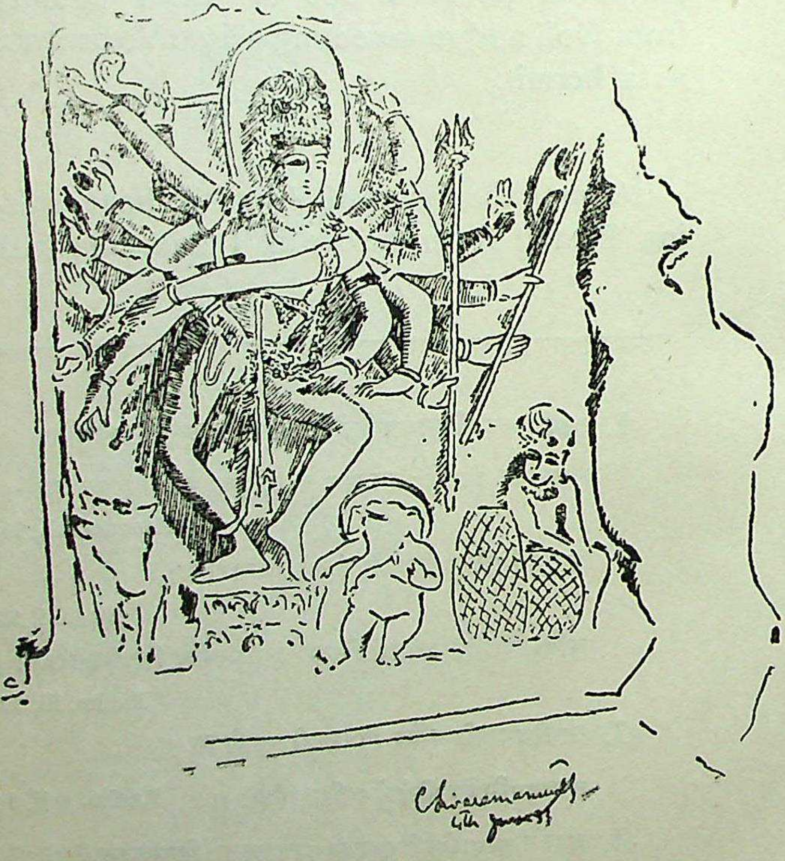
C Sivaramamurti
4th June 53

Fig. 36

raised leg[2], Śeṣaśāyi Viṣṇu[3] and Padmanābha[4] are noteworthy. All these were favourite motifs in Gupta and early medieval period and exactly answer the description of the poet.

Gaṅgā and Yamunā flank Śiva in Pāla sculpture (fig. 37) in accordance with the description in the Kumārasambhava.

मूर्ते च गङ्गायमुने तदानीं सचामरे देवमसेविषाताम्

Kumāra. vii, 42.

The River Goddesses became such a popular motif that they flanked all the gateways of the Gupta temples (fig. 38).* Earlier, as shown by Dr. Jayaswal, the motif was a feature in the temples of the Bhāraśivas and the

---

2. तेनोदीचीं दिशमनुसरेस्तिर्यगायामशोभी
श्यामः पादो वलिनियमनाभ्युद्यतस्येव विष्णोः ॥
Megha. i, 60.

3. शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ Megha. ii, 50.
भोगिभोगासनासीनं Raghu. x, 7.

The seated type is at Badami and Aihole.

4. नाभिप्ररूढाम्बुरुहासनेन संस्तूयमानः प्रथमेन धात्रा ।
Raghu. xiii, 6.

* This feature in Gupta doorways and details of ornamentation like the central elongate gem in hāras and iconographic forms like Kumāra on peacock's back as described by Kālidāsa have been, I learn, discussed in a paper in Hindi by my friend V.S. Agrawala.

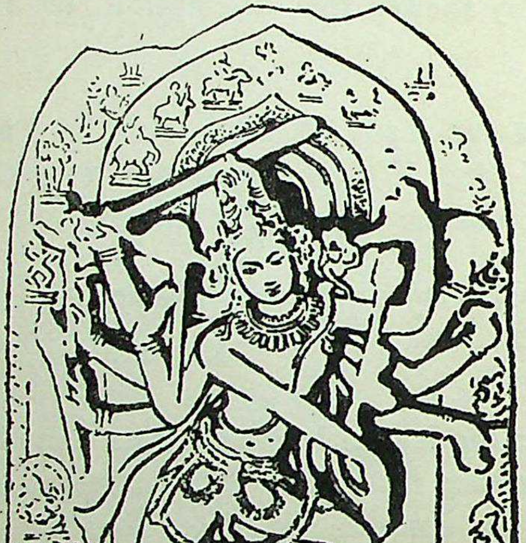

Fig. 37

Vākāṭakas, great devotees of Śiva. The Prayāgakṣetra assumed an importance altogether unknown in sculpture before Kālidāsa and his description in Raghuvaṁśā

कचित्प्रभालेपिभिरिन्द्रनीलैर्मुक्तामयी यष्टिरिवानुविद्धा ।
अन्यत्र माला सितपङ्कजानामिन्दीवरैरुत्खचितान्तरेव ॥
क्वचित्खगानां प्रियमानसानां कादम्वसंसर्गवतीव पङ्क्तिः ।
अन्यत्र कालागरुदत्तपत्रा भक्तिर्भुवश्चन्दनकल्पितेव ॥
क्वचित्प्रभा चान्द्रमसी तमोभिश्छायाबिलीनैः शबलीकृतेव ।
अन्यत्र शुभ्रा शरदभ्रलेखा रन्ध्रेष्विवालक्ष्यनभः प्रदेशा ॥
क्वचिच्च कृष्णोरगभूषणेव भस्माङ्गरागा तनुरीश्वरस्य ।
पश्यानवद्याङ्गि विभाति गङ्गा भिन्नप्रवाहा यमुनातरङ्गैः ॥
समुद्रपत्न्योजलसन्निपाते पूतात्मनामत्र किलाभिषेकात् ।
तत्त्वावबोधेन विनापि भूयस्तनुत्यजां नास्ति शरीरबन्धुः ॥

Raghu. xiii, 54-58.

found a sculptural interpretation of which the best examples are at Gwalior and Udayagiri (fig. 39). The lines are echoed in the figures

अन्यत्र माला सितपङ्कजानामिन्दीवरैरुत्खचितान्तरेव ॥ and
क्वचित्खगानां प्रियमानसानां कादम्बसंसर्गवतीव पङ्क्तिः ।

of Gaṅgā and Yamunā flanking the doorway, through the flower garland in their hands and the swans that flutter near their halos whose contours appear like that of clouds. In the sculpture from Udayagiri the last verse is

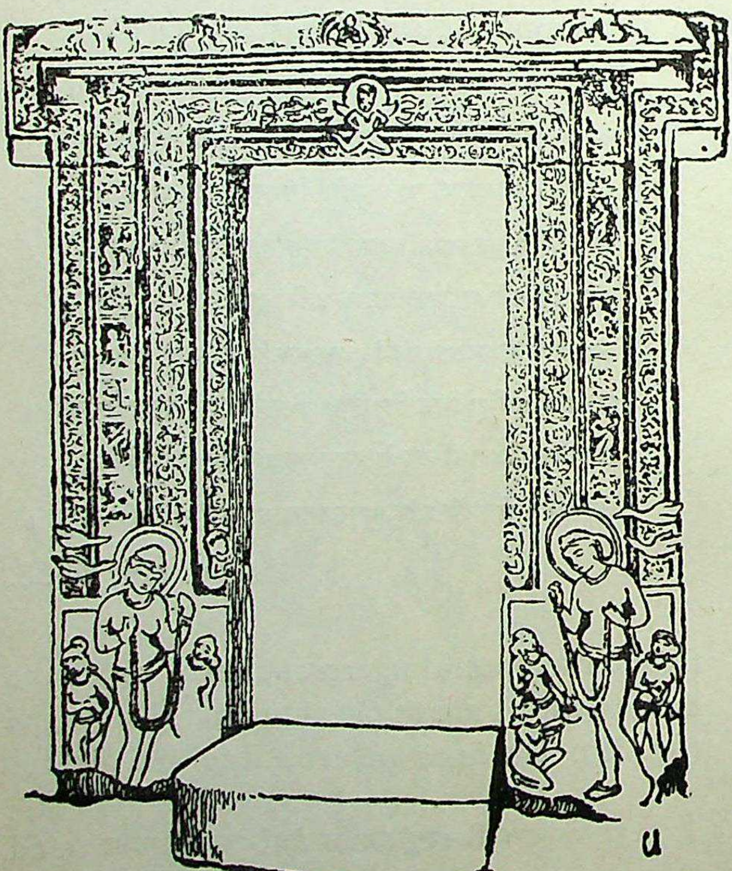

Fig. 38

convincingly portrayed and the immortality attained by those sanctified by their waters is suggested by the deva fluttering above which reminds us again of the line

तीर्थे तोयव्यतिकरभवे जह्नुकन्यासरय्वो-
र्देहत्यागादमरगणनालेख्यमासाद्य सद्यः ॥

Raghu. viii, 95.

The anthropomorphic concept of River Goddesses on their vehicles, the earliest examples of which occur at Amarāvatī, has long continued to be a motif of importance. Even in the late mediaeval gopura doorways of South Indian temples, (fig. 40) flanking figures of a woman on makara holding a decorative creeper running the whole length of the jamb entwining circular panels all the way along are found. These figures are a combination of nadīdevatā and vanadevatā concepts or more strictly Gaṅgā and sālabhañjikā.

The gateways are also flanked and guarded by seated forms of Śaṅkha and Padmanidhis, the principal treasurers of Kubera. Kālidāsa says that their figures are painted in anthropomorphic form. These nidhis are represented both symbolically and anthropomorphically; and in the Pallava sculptures

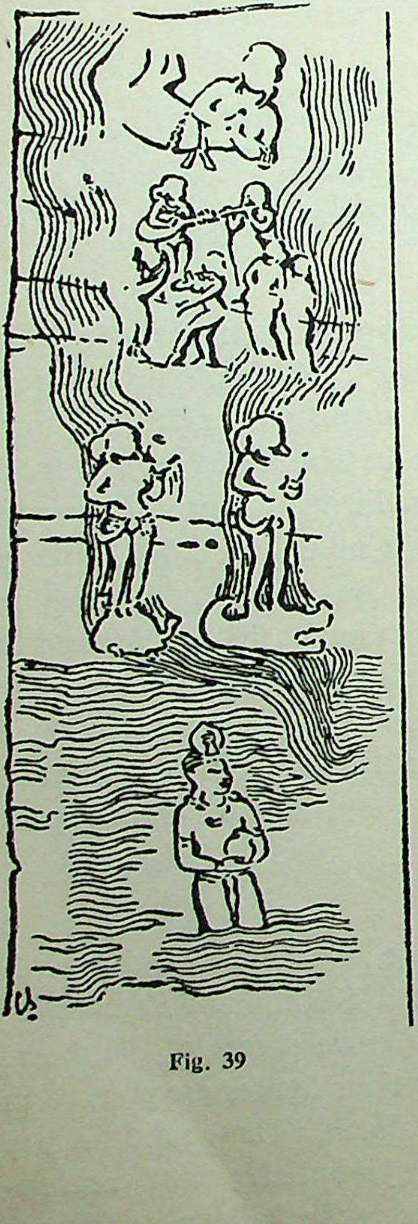

Fig. 39

from Kāveripākkam (fig. 41) both forms representing the treasures are present coins oozing from conch and lotus, as in the famous Śuṅga Kalpadruma capital, while dwarf figures are shown beside them, thus answering the line of Kālidāsa

द्वारौपान्ते सिखितवपुषौ शङ्खपद्मौ च दृष्टवा ।

Megha. ii, 20.

Four lokapālas are usually mentioned in early literature and Kālidāsa calls one of the Ikṣvāku kings the fifth lokapāla

—पञ्चमं लोकपालानाम्

Raghu. xvi, 78.*

In the early sculptures at Amarāvatī and elsewhere only four lokapālas are shown.

Indra rides his elephant Airāvata to survey his city adorned with Kalpavṛkṣa

स पुरं पुरुहूतश्रीः कल्पद्रुमनिमध्वजम् ।
क्रममाणश्चकार द्यां नागेनैरावतौजसा ॥

Raghu. xvii, 32.

and this picture of Kālidāsa exactly answers

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* Also यमकुबेरजलेश्वरवज्रिणां समधुरम् Raghu. ix, 24.

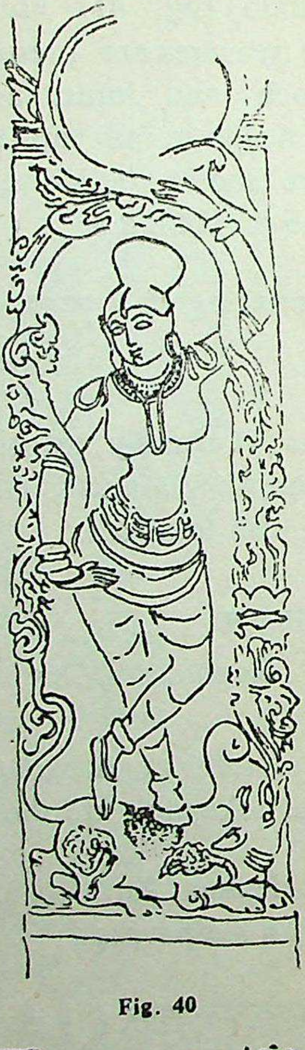

Fig. 40

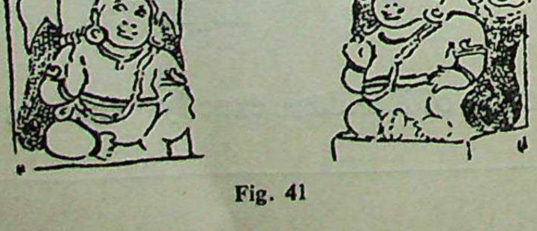

Fig. 41

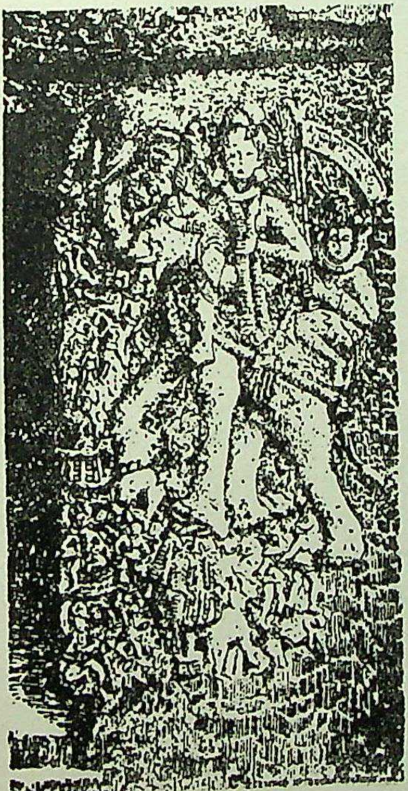

Fig. 42

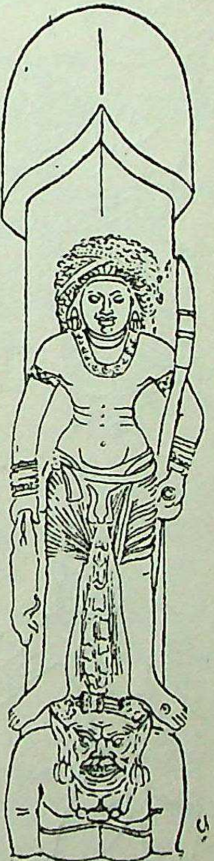

Fig. 43

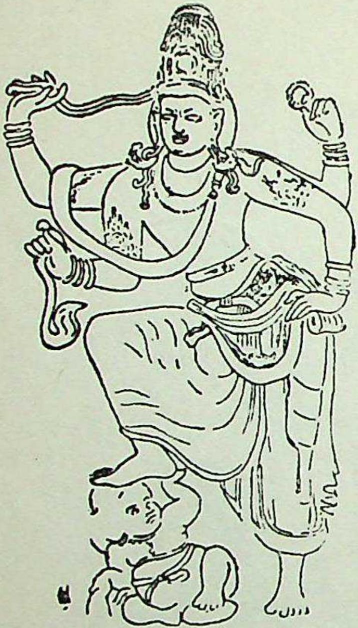

Fig. 44

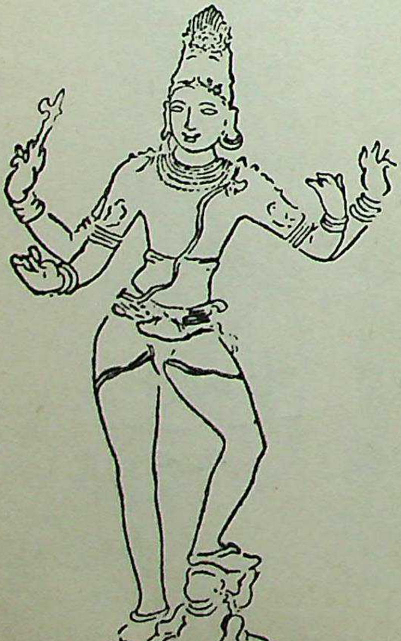

Fig. 45

the earliest sculpture of Indra in the Bhaja cave (fig. 42. The flower garland on the neck of Indra and the beautiful turban worn by him remind us of the lines

आमुक्ताभरणः स्रग्वी and
तेऽस्य मुक्तागुणोन्नद्धं मौलिमन्तर्गतस्रजम् ।

Raghu. xvii, 25 & 23.

The back of the Śivagaṇa Kumbhodara is sanctified by the pādārpaṇa of Śiva

कैलासगौरं वृषमारुरुक्षोः पादार्पणानुग्रहपूतपृष्ठम् ।
अवेहि मां किङ्करमष्टमूर्तेः कुम्भोदरं नाम निकुम्भमित्रम् ॥

Raghu. ii, 35.

and this has its parallel in contemporary sculpture, the liṅga in the Gudimallam temple (fig. 43). At Trichinopoly cave and elsewhere, in Pallava and Cola sculpture the same dwarf continues as the foot-stool of the Lord (fig. 44 & 45).

These are but a few instances of the inspiration the sculptors of India derived from the immortal lines of Kālidāsa. To enumerate in detail their indebtedness to this prince of poets is too great a subject for a lecture. I have just attempted to help you to realise vividly, with your eyes, some of the beauties which you, lovers of Kālidāsa, have again and again read and contemplated on. □ □ □

ILLUSTRATIONS

Headpiece. Ardhanārīśvara—from pillar bracket in one of the cave temples, at Badami, 6th Century A.D., Cālukyan.

Fig. 1 Kalpavallī, with Kuravaka leaves and flowers, ornaments and silks—from Bharhut rail coping, 2nd Century B.C., Śuṅga.

Fig. 2 Kalpavallī, with ornaments like kaṇṭhīs, hāras, karṇaveṣṭanas, kanakakamalas, dantapatras etc.—from Bharhut rail coping, 2nd Century B.C., Śuṅga.

Fig. 3 Kalpavallī with variegated cloths and silks—from Bharhut rail coping, 2nd Century B.C., Śuṅga.

Fig. 4 Kalpavallī issuing from Airāvata's mouth, with muktāyaṣṭis, mañjīras and madhubhāṇḍa in a Śikyā—from Bharhut rail coping, 2nd Century B.C., Śuṅga.

Fig. 5 Kalpavṛkṣa showing hands issuing from near its boughs and offering food and drink—from Bodh Gaya, 2nd Century B.C., Śuṅga.

Fig. 6 Cāmaradhāriṇī or fly-whisk bearer—from one of the paintings at Ajanta, 5th Century A.D., Gupta.

Fig. 7 Crystal slopes of the Himālaya mountain with suragajas sporting in the Mānasa lake laden with lotuses, and yakṣas enjoying themselves under the shade of Kalpavṛkṣas—from panel on Sānchi toraṇa, 2nd Century B.C., Śātavāhana.

Fig. 8 Yakṣas having a pleasant time in Vaibhrāja pleasure garden in the company of their wives under the shade of Mandāra trees beside the

	Mandākinī river. Note of Kanakakadalīs and jewel and silk-laden Kalpavṛkṣas—from panel on Sānchi toraṇa, 2nd Century B.C., Śātavāhana.
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